Examiners' Report
Lead Examiner Feedback

January 2022

Pearson BTEC Level 3 National in Music Technology (31811H)
Unit 5: Music Technology in Context

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Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, at Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

Grade boundaries for this, and all other papers, are on the website via this link:
http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html

Awarding BTEC qualifications in 2022

Ofqual has set out their plans for awarding qualifications in 2022 and intend to return to a normal, pre-pandemic, approach to grading standards over by 2023. They have confirmed that 2022 will be a transition year, to reflect that we are in a pandemic recovery period and students' education has been disrupted.

Our guiding principle and approach to awarding BTEC qualification results in 2022 will be to ensure parity in relation to the approach being taken for GCSE and A level learners. BTEC courses have a different structure and design to academic qualifications - BTECs are modular qualifications (with

assessments taking place throughout the course) compared to GCSEs and A levels which are linear (assessed and awarded at the same time at the end of the year), and therefore our approach needs to be different.

In 2022 we will return to the usual method of calculating BTEC qualification results, however adaptations including, U-TAGs and reduced internal assessment, are in place to provide a comprehensive package of support for students.

The basis of our awarding approach to BTECs this year is to ensure it is as fair as possible for all learners. We will use a range of evidence to set grade boundaries for the external units. Part of this evidence will be to closely monitor learner performance in all assessments that contribute to learners' final qualification grade, to ensure parity with A level and GCSEs.

Further information can be found on our website and via our Social Media channels.

Unit Code: Unit title

Grade	Unclassified	Level 3			
		N	P	M	D
Boundary Mark	0	10	20	34	48

Introduction

As a mandatory unit for the Pearson Level 3 Foundation Diploma, Diploma and Extended Diploma in Music Technology, the external assessment for Unit 5 normally takes place twice a year in May and January. The January 2021 external assessment series was the seventh time the Unit has been presented for assessment.

The external assessment asks learners to apply knowledge to specific material to analyse music technology contextually. Teaching and learning of the Unit should allow learners to consider development and use of technology over time and also to be aware of how this has informed music production.

The external assessment is presented in two parts - Part A and Part B. In Part A, musical material is identified as part of a brief which contextualises the assessment and set task information. Centres should ensure that learners are able to access the identified audio material during Part A of the assessment.

Learners must undertake Part A over 3 hours as a preparatory period. The learners should use this time to conduct research, including the application of listening skills to musical material. Learners should make brief notes that will assist them in responding to Part B of the assessment.

In this preparatory period, the learner must complete their work independently and learners must be monitored to ensure that this is the case. Teachers/tutors cannot give any support to learners in undertaking research and producing notes.

Learners may take in up to two A4 sides of notes into the supervised assessment period (Part B). The notes must be hard copy and can be either handwritten or word processed. Centres and learners should be aware of the conditions with regards to font size and legibility placed on the notes as stated in Part A of the assessment.

In Part B learners are presented with a set task comprised of four sections aligned to the areas of research presented in Part A. Each section asks the learner to respond in written form by making use of their research and knowledge. Learners have 3 hours in which to complete the Part B set task under formal supervision.

The notes produced in Part A should not be submitted as part of the external assessment and do not form part of the assessable material. The notes should however be collected and held by the centre until results are released.

Following completion of Part B, learners must submit a word-processed response in PDF format.

When scheduling the external assessment, centres should be aware of the instructions stated in Part A, Part B and the Instructions for Conducting External Assessments (ICEA) document to ensure that the assessment is supervised correctly.

Centres should note particularly that during the supervised (Part B) assessment period:

- Learners will not be able to undertake further research
- Learners are not permitted to access the internet or other resources including audio material
- Learners can only access their work under supervision.

Introduction to the Overall Performance of the Unit

In this assessment the identified musical material was 'Be My Baby" by The Ronettes, recorded and released in 1963. As in previous sessions, the set task required learners write a detailed word-processed article that considers how music technology and wider technology affect the creation and consumption of music. The article was to be produced in four sections, corresponding to the four Sections provided in the task.

Learners responded positively to the task, with responses that demonstrated careful listening skills and effective research during Part A in many cases. Most learners provided a response to each of the four sections, with Section 1 usually containing the most content. In most cases, learners were able to provide a good amount of specific detail relating to the track, including the recording technology and processes. Most learners discussed Phil Spector's Wall of Sound, although clear and detailed explanations of how this sound was achieved were less commonly seen.

Many learners were able to source a few key articles about the track and use these to inform their response, although the sources were not always referenced.

Set Task Activities

Section 1

How specific developments in sound recording technology contributed to the 'Wall of Sound' heard in 'Be My Baby' and how this style of production could be replicated using current music technology.

Learners who achieved well in this section had a clear understanding of the technology and processes involved in creating the 'Wall of Sound' in 'Be My Baby'. Learner responses were usually based upon evaluation of articles and interviews in conjunction with the learners own understanding of music technology. These learners were able to place the particular technology within the context of the time period, showing a good understanding of how technology had developed up until 1963.

The majority of learners were able to identify some of the technology used to create the track, with particular reference to microphones and the echo chamber.

An example of a response which did well in describing the recording process is provided below.

To get this sound, Phil Spector and his team used a custom made 12 channel mixer and a Ampex 350 Tape Recorder (used for most of the wall of sound recordings). Tape recorders are machines that have wheels which contain magnetic tape, and they work by; as you start to record, the tape passes through the 'recording head' and the powder is magnetised in such a way that the tape carries a record of the electrical signal. Upon playback, the signal is reproduced and converted through to a loudspeaker which plays the original soundwave. Large Companies in America at the time such as Ampex and RCA were experimenting and trying to discover ways to make the tape machine recorder better. They eventually became more portable and had more channels. Tape recordings were also very high quality because 1 second of song was recorded to 15 inches of tape.

In relation to the song 'Be my baby', the tape machine recorder enabled Phil Spector and his team to record many instruments (and for it to sound good); something previously not seen on this scale. The song features a whole orchestra, with additional instruments such as castanets, claps, shakers, guitars, multiple pianos, a drum kit and saxophone. To record all of this, they used different microphones as well; they used the top mics of the 60's to record the best sound, and a combination of ribbon and condenser mics. For example, they used a Neumann U47 for Ronnie Spector's (Lead Singer) vocal part, which is a condenser microphone. This was also the first microphone to have switchable pickup patterns, with options to change it from cardioid to

omnidirectional. At the time, they had to experiment with mic placements, as they didn't have the technology we have today. With a limited number of channels, they wanted the levels to be balanced. Larry Levine had to instruct the musicians not to touch the mics after they had been placed because it took them hours to find the best sound.

Other ideas used included putting the drummer against a wall because the drummer could hear themselves better and wouldn't play too loudly. This reflects how musician placements were well thought out. Moreover, to get the 'wall of sound', without digital reverb as we know it today, they used an echo chamber at Gold Star Studios. This added additional texture which helped because Gold Star was a small studio, but they managed to create a 'big' sound, thanks to using an echo chamber. They would route the music through to a speaker in the echo chamber, and the microphone placed in the echo chamber would capture the sound bouncing off the walls. This would all be recorded to tape, which shows how important the tape machine recorder was. In addition, the tape machine recorder also allowed them to multi-track record it. This meant Phil Spector could combine segmented performances into a unified whole (like when the backing vocals were added after the main instrumental was recorded). Furthermore, tape was revolutionary because it allowed for tape-edits, where recordings could be removed or added by physically cutting the tape and stringing it back together.

While the United Kingdom during the early 60s were still using the standardised mono quarter inch tape, the Americans were more advanced, using Apex's 3-track half-inch tape. This enabled recording bands in stereo; letting you put the band on the outside tracks and voice in the centre of the tracks. Phil Spector and Larry Levine would have considered a way to make full use of stereo, especially with the number of instruments used.

Finally, tape brought about other benefits which enabled the 'Wall of Sound' to be created, such as with tape, you can achieve a warm sound with tape saturation. This is when while you are recording, the input voltage level exceeds the system limit, or saturation threshold of the tape. The iron oxide molecules reach maximum magnetic potential and can't be polarised any further and can't hold any more amplitude therefore it is distorted and compressed in a non-linear fashion. As a result, when the part of the signal passes the 'saturation point', that part of the signal isn't playing the frequencies and amplitude of the original recording which subsequently adds a warm, crunchiness to the recording which is completely unique (unlike digital distortion where you would get clipping which doesn't sound good).

The specific development in microphones, tape and tape machine recorders were completely revolutionary for sound recording and really helped Spector to achieve his 'Wall of Sound', heard in 'Be my Baby'.

Learners that achieved less well provided fewer specific details of the recording processes and the technology employed. Processes were not

always clearly described. The use of the echo chamber was a particular area where learners who achieved less well were usually less secure.

The following example is from a learner who achieved less well in this Section. This response focuses substantially on the development of magnetic tape it's a little information regarding the recording processes of the track.

'Be my baby' was recorded in 1963 which meant technology was still in its early stages especially when compared to the technology we have access to today, we can see the technological progress we have made over the years. The most important piece of technology to record music in the 1960's was magnetic tape. Magnetic tape that was cut into strips which introduced a key component of recording music today, Multitracking.

Multitracking was first invented by Les Paul in 1945, just when the second world war was ending, when he received a gift from a soldier, he was close friends with. This gift was the magnetic tape that was confiscated from the Germans and brought back. To Les Paul this was brand new technology he never knew existed however it was invented in the mid 1920's in Germany. Due to trust issues between Germany and the rest of the world they didn't advertise the magnetic tape. Once Les Paul received this tape, he started working and experimenting on it. He split the strips of tape into Two, allowing 2 tracks to be recorded, then Four then Eight etc. This was the birth of multitracking which stuck with production all the way through to today. Even though we no longer use magnetic tape, we still use Multitracking to create fuller sounding tracks in our music.
I do believe that in 'Be my baby' Phil Spector used magnetic tape to record the tracks since computers at the time were not powerful enough to process music at a good enough level. So, it is safe to assume magnetic tape was being used. Alongside Magnetic tape, Phil Spector also used his famed Wall of Sounds to help in the creation of this track. Phil used 3 track Ampex 350 tape recorders to create the Early days of his 'WoS'.
'Be my Baby' by the Ronettes was recorded at the Golden Star Studio which had many custom-made equipment inside. The main custom piece of technology was the 12-Channel Mixer inside of the control room. 12 channels might not sound like much however technology was in its early stages back in the 1960's. Compared to the technology we have available now we can have unlimited track channels inside of DAW's such as Cubase or Logic Pro allowing us to go above and beyond with the music we can produce.

Due to the limited amount of inputs Phil Spector had in his studio, he had to get creative in which he allowed him to have more inputs. One way in which he did this was gathering all of the acoustic Guitarists and making them play into just 1 microphone which gave up 1 or 2 inputs for other instruments.

These are the following microphones Phil Spector used to record 'Be my Baby':
The Neumann U67s for Overheads
RCA 77 for the kick drum

Electro-Voice RE15s for all of the Pianos
RCA 44s for the Trumpets and Trombones
RE15s for the Saxophones
Shure SM57 for the Bass Amplifier, it was placed close to the Amp
RE15s for the Acoustic Guitars and the mic was placed in the middle

Section 1 also asked learners how the style of production employed in 'Be My Baby' could be replicated using current music technology. The example below is from the learner who achieved well in this part.

If recreating this sound today it could all be done within a Digital Audio Workstation (DAW), such as Logic Pro or Pro Tools using inbuilt effects and DAW editing capabilities. As the software provides no limitations such as number of channels that can become individual tracks in a mix, the recording process would be performed more sequentially with an instrument per track.

For example:

- *Rather than multiple instruments of the same type, one of each instrument (analogue or digital) could be recorded, and then multiple tracks (copy and paste) made from the one instrument with track variations applied through EQ and automation, and effects such as; delay, compression and spatial arrangement to make it sound like multiple takes of each instrument type.*
- *Once all the instruments are recorded and edited as above, the full mix could go through an effect such as a tape emulator to provide that warm crackly sound, and through a spatial EQ to make the sound warm, wet and close (small room).*
- *The vocal tracks could have reverb directly applied to broaden and warm the sound*
- *The overall mix would likely have some additional echo & compression applied to complete the 'Wall of Sound' emulation.*

Although most learners attempted a response to this part, a good number of responses were rather brief or simplistic, as in this example which achieved less well:

In today's world it's a lot easier to create the wall of sound due to technology being so much more advanced as people can record whole albums just in their bedroom. To recreate a song like this today would be so much easier and would only need a few people instead of a wrecking crew worth of session musicians and others. To start off we would only need one musician for each instrument as they could play all the parts needed for that instrument as many times as we needed to create the sound Spector was creating. Then there is also no need for echo chambers as in modern technology we can add echo and reverb through a DAW (digital audio workshop/workspace) which has everything you could ever need on it including digital EQ, Noise gating and compression all at your fingertips. There is also the luxury of having a bed track for session musicians to play along with which helps the musicians stay in time and get a feel of the music.

Section 2

How developments in wider technology, including the availability of consumer audio goods such as record players, may have influenced the recording of 'Be My Baby'.

Sections 2 and 3 were both concerned with the consumption of music, and as such content often overlapped from one section into the other. Learners were clearly comfortable in this subject area, which allowed them to draw some conclusions regarding the changes in consumption between 1963 and today.

Section 2 concerns how consumer audio goods such as record players may have influenced the recording of 'Be My Baby'. The central point for discussion here concerns the fact that Phil Spector knew the track would be consumed mainly via record players and also jukeboxes, and so ensured that it would come over well in these formats.

Example from a learner who achieved well in Section 2:

Developments in wider technology, including the availability of consumer audio goods such as record players may have influenced the recording of 'Be my baby'. Vinyl during the 60's was the most popular method of listening to music.

Vinyl was invented in 1948, (so had been around a long time already before the 60s), and was released first by Columbia Records. Vinyl had adapted over the years too, with newer record players having new systems in place to further better the audio quality heard, such as having better turntables, stylus/needles and EQ systems. By the 60s, stereo record players become available and you could stack 5 singles and play them one after another. It had a much better sound quality compared to the original Cassette. Record Players were also easy to use; some didn't even require electricity, you could simply wind them up. As a result, with vinyl being the more popular method of consuming music, it helped to influence the way Be my Baby was recorded because Phil Spector knew he wanted his recording techniques to come across well in jukes, and record players. This lead to and helped influenced the pioneering 'Wall of Sound' recording technique.

Many learners provided a discussion around cassette tapes influencing the recording of the track. This discussion was not considered creditable due to the fact that cassettes were not widely available in 1963. Some learners did note the fact that cassette tapes would not have played a part at the time, but an extended discussion about the

developments of cassette tape was considered outside the scope of Section 2.

Some responses which achieved less well appeared to miss the reference to record players provided in Section 2. Others noted the reference to record players but did not draw conclusions as to how this type of consumer audio may have influenced the recording.

Example from a learner who achieved less well in Section 2:

During the 1960's, the most common audio format was Vinyl players. Vinyl records work by spinning on the record player (turntable), whilst a stylus needle, situated on the player, moves through the grooves imprinted on the disc and gives a reading of it, which later comes out in sound waves. This reading generates a reading of electricity, which is then transferred to an amplifier/speaker. The music industry throughout the 1960's thrived, and most people would've had a vinyl player. The availability of consumer audio was very high in demand, and this could've influenced the creation and recording process of Be My Baby.

Phil Spector stated to Ronnie Spector when she arrived in Los Angeles to record the song, "this song will be huge". Taking this into account, "huge" could be related to the Record sales or place on the charts he believed it would take off to. The top charts were (and still are) a great staple in the music industry, as this shows the total record sales and listens a song has got each week. Spector could've made these stylistic choices of recording on Be My Baby out of perfection, or in order to create interest and speculation by the public, which would intrigue them and gain attraction and purchases of the record.

Section 3

How music was consumed by broadcasting in 1963 and how this contrasts with audience access to music via download and streaming services in the present day.

Section 3 requires learners to discuss how music was consumed via broadcasting in 1963 and then to contrast that with consumption today through download and streaming services. Some learners did not note the focus on broadcasting in this section, leading to a broader discussion than was required. Learners who offered a more focused response centred their discussion on television and radio broadcasting. An important point noted by learners who did well in the Section was that the consumer did not have any control over what music was played when. Decisions about which tracks were broadcast were made by the TV and radio stations, with consumers in a more passive role at that time.

Most learners were very comfortable with the discussion about present day download and streaming services, resulting in this Section being generally well answered. The Section does ask learners to discuss the present day situation, however, rather than requiring a history of the development of such services. Some learners spent time providing an extended history of streaming which was not creditable as this was not required for Section 3. Learners would be advised to read the task carefully and avoid including large amounts of text that are not relevant to the question being asked, just because it is an area they are familiar with.

Learners who achieved well in this section were able to contrast the more passive consumption of 1963 with the high level of consumer control of the present day, where the consumer has a great deal of control over what music they listen to, where and when.

Example from a learner who achieved well in Section 3:

Music consumed via broadcasting in 1963 was mainly over Radio. Radio was also another popular way of listening to music, as well as records. Invented in 1933 by Edwin Armstrong, FM (Frequency Modulating) Radio allowed music to be broadcasted unlike AM radios. The benefits included; radios were very cheap (most people could afford them), and they became very popular, with 400,000 units sold in the first year. The great thing about radios was that once you had one, you had one, and didn't need to spend money on getting new vinyl. Tuning into radio stations was free. New up and coming radio stations got bigger, especially during the 1960s, and this helped promote new pop music, and gave more people access to it. Radio stations like Pirate FM were also popular in the 60s, and it gave the younger generation an excitement/thrill to be able to tune into a radio station that was playing only modern pop music of the times.

The only downside to radios were if you wanted to play a specific song, you couldn't, and you could only listen to what the radio station chose to broadcast. Although MTV (music television) hadn't been recorded yet, sometimes music performances were played on the TV.. Today, if you go onto YouTube, you can watch old Black and White Live recordings of The Ronnettes 'Be my Baby' performance. Again, this reflects another way of how people consumed music back in the 60s. TV broadcasters would play music performance videos for people to watch. Like radio, these music performance broadcasts would have been random though, and for someone looking to play a specific song, buying a record would've been easier than waiting for the radio or TV channels to broadcast your favourite song.

This contrasts with today on how music can be accessed via downloading and digital streaming. Most people these day have phones and computers. Thanks to the internet,

people can go online and either stream or download music. It is very cheap too, streaming services like Spotify and Apple Music charge a fixed monthly subscription price, and you can even watch and listen to music for free on YouTube. The access to music today is only a few clicks away, although stores like HMV exist, if you have a device, you don't even need to leave your house and go to the store to buy music.

Additionally, streaming services offer a straight forward, user friendly user interface, so that any generation can access music online. Furthermore, availability to download music means people can listen to music on the go, without internet access, and take it anywhere with them; and the actual audio quality itself Is very high, as it is stored in a digital format.

In Conclusion, music consumption today is much easier and cheaper. Comparing it music consumption through music broadcasting in the 60s, today people have so much more freedom, and you get to decide yourself what music you would like to listen to.

Learners who achieved less well in Section 3 may not have provided sufficient information about how music was consumed via broadcasting in 1963 and conclusions about the differences between consumption then compared to today were not strong.

Example from a learner who achieved less well in Section 3:

Music in 1963 was consumed via broadcasting, promotion in local record shops, billboards and other forms of advertisements. However, broadcasting was the most excitable, entertaining and classic way of promoting a piece of music. Shows like The Ed Sullivan Show and Top of The Pops were just a few names in the music broadcasting industry, but also the most popular. These television shows would invite bands or artists in the charts on, and allow them to play their latest release to a huge audience, as people wouldn't have to travel to go see an act perform live, they could just stay at home and watch from their living rooms. If an audience would enjoy one of the acts, this would be ensured to prompt them to purchase a record from the group or artist. It was due to television broadcasts including The Ed Sullivan Show, that artists like The Beatles, The Kinks and Bob Dylan (to name a few) were so popular then, and still are to this day. But, as times have changed, the creation of the internet sparked simpler ways of purchasing and listening to music since the 60s. We have apps like Spotify, Deezer, Tik Tok etc., and now can choose to listen to music wherever we go as we no longer have the restriction of only listening to music in our homes through vinyl players. This has only boomed the music industries worth, but has made it easier for more artists to be exposed through websites such as NME, Kerrang, Pitchfork etc. There is a huge contrast between what it was like to listen to music then, to what its like to listen to music now.
We see music in the present day as like an accessory, we take it and listen to it in the gym, we take it and listen to it on trains but back then you would have to own a vinyl

player at home, listen to it in record shops or view live music, whether at a concert or on live TV.

Section 4

Provide a detailed analysis of the musical style/sound of 'Be My Baby'.

Section 4 ask learners to analyse the musical sound and style of 'Be My Baby'. This section usually requires learners to listen carefully to the track(s) in question and to provide a detailed analysis from the listening, so learners can expect to be required to comment on the musical style and sound in this part of the task. Learners who did well at this section were able to provide specific musical detail in their analysis, such as time signature, tonality and chords, musical structure and instrumentation. Learners are unlikely to find these kinds of details through an online search, so it is very important that learners listen themselves to the track in order to get as much information as they can through the application of their aural skills. Learners that rely solely on information they glean from the Internet in this area or unlikely to achieve well.

Example from a learner who achieved well in Section 4:

The Ronettes 'Be My Baby' was hugely successful and revolutionary for both the music industry as well as in society and politically. At the time, it was uncommon for a girl group of three black women to be so popular as artists, and even more uncommon that they would sing a song about openly wanting a man – _opposing to many taboos and stereotypes of the time.

'Be My Baby' is written in the key of E major and is one of the most popular songs ever written in a major key. The lyrics are very limited and simplistic using a lot of repetition to emphasise that the narrator of the song (in this case Ronnie) wants the man to "Be My Baby ". The song has heavy use of multi-tracking using Spector's concept of the Wall of Sound to increase musical diversity and enhance the texture and complexity of what in essence is a simple song- using looping and simple chord progressions to build the song. Before the first recording of the song Spector made the musicians made them rehearse over forty-two times- using the time to make many unorthodox and experimental adjustments to what they were performing. During the recording process over 20 musicians were recorded at a time – _with the recording process being very uncomfortable due to no air conditioning.

The song itself is extremely powerful due to the impact of using such a big variety of sounds and instruments to create the Wall of Sound, use of dynamics and the combination of genres blurring the line between different musical stereotypes. The use

of Jazz and Rhythm and Blues (associated with the African American culture at the time) was combined with the youthful, upbeat and almost playful sound of the mainstream pop culture, through the use of brass and woodwind such as the trombone, as well as through the use saxophone powerful bass tone.

While a full string section drew from a more traditional style of music, other instruments such as the percussive and electronic instruments maintained the modern style of music. A variety of percussive instruments were used such as the; castanets, maracas, and claves. Hand claps recorded from all the musicians can also be heard giving a more improvisational feel contributing to the playful element of the song but also linking to the relaxed socialising within the African American community - especially when associated with music. The Latin Baion style of drum rhythm played by Hal Blaine emphasises the samba influences of the song through the heavy use of syncopation and dotted rhythms.

During the multi-tracking process two drum kits were recorded which is highly unusual and the snare was experimented with putting different materials on the skin of the drum such as a teas towel to capture an alternative tone of the drum. The percussive elements of the track were hugely significant providing a unique rhythmic opening as well as a driving force for the duration of the song.

The studio was incredibly full during the recording: with two drum kits in the far-left corner, Percussive instruments along the back, horns (miked up with RC44s and RE15s on the far right. In the front corners was the bass guitar close miked with Shure SM57s and keys miked up with Electro-voice RE15s. In the centre of the room was the guitars and woodwind. The sting section and the vocals were recorded separately due to the number of people required at one time.

When listening to the song backing vocals can be easily heard. These were not only recorded by the Ronettes but also the rest of the musicians – _contributing vocally to the wall of sound and increasing the impact of the overall sound and the contrasting range of dynamics throughout the song. Included in the backing vocals was the pre-famous Cher who was said had to be turned down or positioned away from the microphone because of the power of her singing voice.

This can be compared with a response from a learner who achieved less well in Section 4. This learner has provided little creditable aural analysis.

"Be My Baby" by The Ronettes was a song way ahead of its time. Its production was revolutionary for the music production world, and its genre of Motown/R&B defined an era. The sound of Be My Baby would inspire many artists, such as; Brian Wilson (singer of The Beach Boys), The Jesus and Mary Chain and many others. It was and is a catchy, care free song. It sounds somewhat sad but with a glint of happiness and is also a stereotypical love song, as its lyrics are calling out and begging for a loved one to stick

with the writer. Its lyrical content is romantic, almost like the singer is speaking to the person she wrote the song about directly, and us as listeners are caught in the crossfire. The reverbed crack of the snare, the sorrow of the harmonising ooh's and ah's that chime over the melancholic chords of the piano somehow make the atmosphere of this song gloomy yet jovial. One of the songs best features is the wide use and variety of instruments on the track, it adds to the sound and each instrument reflects a different and unique emotion to its ring. It makes the track larger than life.

Summary

Based on submissions seen in this session learners should:

- Avoid writing large sections of text that are not relevant to the focus of the section just because you have notes on the subject or it is a subject they are knowledgeable about.
- Research the full scope of sound recording technology of a track, providing as much specific detail on this technology and its application as possible.
- Read each section carefully to check the scope of the response required, for instance section 3 where a discussion of consumption specifically via broadcasting in 1963 was required.
- Analyse how specific music technology equipment was used.

It is suggested that the following areas should be considered in future sessions:

- Learners should make efficient use of the given preparatory period to undertake as much detailed research as possible.
- Available sources of information and examples should be considered and verified as part of research.
- Learners should listen carefully to relevant audio material during the preparatory period to analyse musical and production features.
- Learners should expect to provide a detailed aural analysis of the musical sound and style of the track and thus should spend time on focused listening during the research period, noting down all the features they can hear. Learners should not rely on their research alone to inform their discussion about the musical sound and style of the track.
- Learners should use their research as the basis for commentary, explanation and evaluation rather than simply restating found information.
- Learners should reference information found through research so that it is clearly distinguishable from the learner's own words in order to avoid plagiarism.
- Learners should consider the skills of written communication in the development of their work. Particularly learners are advised to produce a response which features sections in a clear structure as requested by the set task.

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